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development is omitted. We start with the phenomena of nature and the "vivid fantasy of those southern peoples," two very vague elements, and all on a sudden we find ourselves transported to the finished, most complicated result. But the gods are not mere creations of the fancy, as Müller, Cox, and others would have us believe: they are partial expressions, in forms suited to the sense, of the Power in Darkness whom we guess, — and only guess even with our most profound science. Polytheism, again, is not a matter of the fancy, but the result of the mixture of races having before their union divinities differently conceived or named. We shall never reduce Greek mythology to a science until we abandon the puerile attempt to find the explanation of the gods in their names by connecting these with Greek roots, and until we trace each divinity to the tribe that introduced it into the Hellenic Pantheon, which, like the Hellenic people, was composed of many and most heterogeneous elements.

But although, from a scientific point of view, Dr. Seemann's work must be regarded as a distinct failure, it is far from being without its uses. The ordinary myths concerning the gods and heroes are rehearsed in simple, plain language, and in a form suited to the needs of persons who are beginning to busy themselves with ancient classics. A good deal might be said against the mixing up of Greek with Roman mythology as is here done. We will content ourselves with saying that it is unscientific. Few things are more needed than a special Roman mythology, carefully distinguishing the original elements from the Etruscan and Greek importations. The Romans had more religion than they are usually credited with, and they certainly were not improved by borrowing from the Greeks.

The choice of illustrations from ancient art may, in the main, be said to be judicious; but one has not entire confidence in the æsthetic sense of a man who speaks of the Olympian pediment groups as "herrliche Sculpturen." Dr. Seemann surely has not seen them. When he does, he will change his mind.

THOMAS DAVIDSON.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

HANDBOOK No. 3, treating of the *Sculptures of the Cesnola Collection of Cypriote Antiquities*, has just been published by the Trustees of the Metropolitan Museum of Art, New York.

MESSRS. DUNCAN & HALL, of Philadelphia, will publish in the spring *A Treatise on Modelling in Clay*, by Sarah Rachel Hartley, a sister of Mr. J. S. Hartley, the sculptor.

MR. CHARLES M. KURTZ, of New York, proposes to publish a volume of *Academy Notes* for the forthcoming exhibition of the National Academy of Design, modelled upon Blackburn's English *Academy Notes*.

FOREIGN.

PROFESSOR ROOD'S *Modern Chromatics* has been translated into French, and is published by Germer-Bailière, of Paris, in the French edition of the International Scientific Series.

L'ARTISTE, which has just entered upon its fifty-first year, announces that from Feb. 1st it will be issued twice

a month. The price per part has been reduced to three francs. The subscription price remains the same.

THE EIGHTH PART of the German edition of Woltmann's and Woermann's *History of Painting* (pages 225-336 of Vol. II.) has just been issued. This part contains the last instalment of the MS. left by Prof. Woltmann. The chapter on the Venetians, which Woltmann did not live to complete, has been edited and finished by Prof. Janitschek, in accordance with the expressed desire of the deceased. To the same writer are due also the chapters on the schools of Bologna and Ferrara. The rest of the work will be from the pen of Prof. Woermann, who has made careful use of the scant notes concerning this part of the subject left behind by Woltmann.

A MONOGRAPH on the portraits of Goethe is about to be published by Dr. Hermann Rollett, of Baden, near Vienna. Over one hundred original portraits, with about three hundred reproductions, will be described in this work, which will be richly illustrated with etchings by Unger, and woodcuts.

MR. W. NIVEN, of Epsom, Surrey, author of *Old Worcestershire Houses*, *Old Warwickshire Houses*, etc., has in progress a similar work on *Old Staffordshire Houses*.

A NEW MAGAZINE, to be called *English Etchings*, is to be started in London, by Mr. May, Dorset Road, Merton, S. W. The object of the magazine is stated to be "to afford amateurs the opportunity of publishing their work, and of seeing what other amateurs are doing."

NEW PUBLICATIONS.

AMERICAN.

- Gifford Memorial Meeting of the Century. Friday Evening, November 19th, 1880. Century Rooms. New York. 57 pp., portr. and heliotype. 8vo. (Printed for private circulation.)
- KNIGHT, EDWARD H., A. M., LL. D. A study of the savage weapons at the Centennial Exhibition, Philadelphia, 1876. [From the Smithsonian Annual Report for 1879.] Washington: Government Printing-Office. 1880. v + 85 pp. Illustr. 8vo.
- METROPOLITAN MUSEUM OF ART. Handbook No. 3. Sculptures of the Cesnola Collection of Cypriote Antiquities in the east entrance hall and north aisle. Published by the Trustees. 1880. 48 pp. and map. 8vo.
- Modern architectural designs and details. New York: Bicknell & Co. stock. 1881. Part 4. 8 plates. Fol. \$1.
- Report of the National Museum Building Commission and of the architects. January, 1880. Reprinted from the Smithsonian Annual Report for 1879. Washington: Government Printing-Office. 1880. 18 pp., plan, and view. 8vo.
- Report of the Proceedings of the Numismatic and Antiquarian Society of Philadelphia for the year 1880. Philadelphia: Printed for the Society. 1881. 32 pp. 8vo.
- RUSKIN, J. Arrows of the chase: collection of scattered letters published chiefly in the daily newspapers, 1840-1880; ed. by an Oxford pupil; preface by the author. (2 vols. in 1.) New York: J. Wiley & Sons. 1881. 493 pp. 8vo. Cloth, \$2.50.

FOREIGN.

- ADAM, R. AND J. Architectural decoration and furniture. London: Batsford. Folio. £1 5s.
- BETHKE, HM. Decorativer Holzbau. [As previously announced.] Stuttgart: Wittwer. 1880. Parts 17-20. (Completion.) Each part of 5 plates, folio, 3.60 marks.
- BONOMI, J. The proportions of the human figure. With a project for an instrument for the identification of persons, for artistic or legal purposes. 5th ed. London: Robertson. 4to. 5s.
- BRY, THEODORE DE. New artistic alphabet designed by Th. de B. [Reproduced from the original edition published at] Frankfurt-am-Main. 1595. London: Waterston. Folio. 12s. 6d.
- CARTIER, E. L'art chrétien, lettres d'un solitaire. Paris: D. Dumoulin & Cie. and Poussielque frères. 2 vols. 372 and 413 pp. 8vo. 15 francs.
- Chefs-d'œuvre, les, d'art au Luxembourg. Fasc. 2 à 41. (Fin.) Paris: Baschet. Pp. xxxiv + 9-209, with 40 photo-engraved plates and 50 illustr., etc. in the text. Each part, 2.50 francs.
- Decoration in painting, sculpture, architecture, and art manufactures. Illustrated. 1st series, complete. London: Low. 86 pp. Square 16mo. 2s. 6d.

- Deutsche Renaissance. Eine Sammlung, etc. [As previously announced.] Leipzig: Seemann. Nos. 114 and 115. 20 plates, 2 pp. text. Fol. Each part, 2.40 marks.
- DREIFUSS, HM. Die Münzen und Medaillen der Schweiz beschrieben. Herausg. zur 100 jähr. Jubelfeier des schweiz. Münz- und Medaillen-Cabinets von G. E. von Haller. Mit Abbildg. Zürich: Schmidt. 1880. 1. u. 2. Lfg. 1. Bd. pp. 1-96. With 1 plate. 8vo. Each part, 1.60 marks.
- FISCHBACH, F. Ornamente der Gewebe mit Benutzung der Bock'schen Stoffsammlung des k. k. öster. Museums für Kunst u. Industrie in Wien herausgegeben. Hanau: Alberti. 1875-80. Parts 2-4. Each part of 40 chromolith., folio, 48 marks.
- FLANDRE, C. DE. Monograms of three or more letters designed and drawn on stone. London: Trübner. Folio. £3 3s.
- FROMENTIN, E. Une année dans le Sahel. 5^e éd. Paris: Plon & Cie. 307 pp. 18mo.
- GODARD-FAULTRIER. Rapport sur les fouilles de 1878-1879 à Angers, place du Ralliement, adressé à la réunion des sociétés savantes à la Sorbonne le 16 avril 1879, par M. G.-F., directeur du Musée d'Antiquités d'Angers. Angers. 32 pp. and 10 plates. 8vo. (Reprinted from the *Mémoires de la Soc. d'Agriculture, Sciences et Arts d'Angers*.)
- GODOVNIKOV, I. F. Description of the antiquities of the government of Pskov. [In Russian.] Illustr. Pskov. 1880. 145 pp. 12mo.
- GOELER VON RAVENSBURG, DR. FR. FREIH. Die Geschichte des Kölner Domes. Zur Erinnerung an den 15. Oct. 1880. Heidelberg: Winter. 1880. 42 pp. 8vo.
- GOUPIL, F. Le dessin expliqué à tous, etc.; par F. G., ancien professeur de dessin. Nouv. éd. Paris: Le Bailly. 48 pp. Illustr. 8vo.
- HAMERTON, PHILIP GILBERT. Etching and etchers. 3d ed. London: Macmillan. 374 pp. Illustr. 4to. £7 7s.
- HEATON, MRS. CHARLES. Life of Albert Dürer. With a translation of his letters and journal and an account of his works. 2d ed., revised and enlarged, with portrait and 16 illustr. London: Seeley. 374 pp. 8vo. 10s. 6d.
- HÉRON DE VILLEFOSSE, A. Trésor de Monaco, notice sur les bijoux; par M. A. H. de V., de la Soc. Nation. des Antiqu. de France. Paris. 27 pp. Illustr. 8vo. (Reprinted from the *Mémoires de la Société Nationale des Antiquaires de France*.)
- Hints on fine art pottery painting by C. J. S. Edinburgh: Souther. Illustr. Crown 8vo. 1s.
- HIRTH, C. Album für Frauen-Arbeit, enthaltend klassische Motive für Weissstickerei, Bunt-, Gold- und Applikationsstickerei, Spitzen-, Verschnürungs- und Knüpfarbeit, sowie Weberei, Passementerie und Stoffbemalung. Leipzig: Hirth. 1880. 1. Series. 40 plates. iv pp. text. 4to. 2 marks.
- HOMOLLE, T. Fouilles exécutées à Délos. Paris: aux Bureaux de la Revue Archéologique. 11 pp. and plate. 8vo. (Reprinted from the *Revue Archéologique*.)
- ISNARD, A. Bon papa Corot, souvenir d'une excursion à Ville-d'Avray. Avec la poésie de M. F. Coppée récitée par Mlle. Baretta. Paris: Lemerre. 23 pp. 12mo.
- JANVIER, C. A. Practical ceramics for students. London: Chatto & Windus. 268 pp. Post 8vo. 6s.
- KEMPT, ROBERT. Pencil and palette: being biographical anecdotes chiefly of contemporary painters, with gossip about pictures lost, stolen, forged, and discovered; also great picture sales. A book for artists and lovers of art. Mayfair Library. London: Chatto & Windus. 248 pp. 12mo. 2s. 6d.
- Mémoires de la Société Nationale des Antiquaires de France. 4^e série. T. 10. Suivis du Bulletin de la Société. Paris: au Secrétariat de la Société. 550 pp. 8vo.
- MICHELIS, A. Van Dyck et ses élèves. Paris: Loones. xii + 568 pp. 5 etchings by Van Dyck, reproduced in heliogravure, and 16 other illustr. xii + 568 pp. Large 8vo.
- MORTILLET, G. ET A. Musée préhistorique. Paris: Reinwald. Part I. 8 pp. and 4 plates. Large 8vo. (To be completed in 20 parts, at 1.50 francs each.)
- MOWAT, R. Trésor de Monaco, notice d'un médaillon inédit de Gallien et de huit monnaies romaines en or. Paris. 47 pp. 8vo. (Reprinted from the *Mémoires de la Société Nationale des Antiquaires de France*.)
- Procès-verbaux de la Société Archéologique d'Eure-et-Loire. Chartres: Petrot-Garnier. Vol. VI. xvi + 428 pp. Illustr. 8vo. 10 francs.
- REISS, W., AND A. STÜBEL. The necropolis of Ancon in Peru. A series of illustrations of the civilization and industry of the empire of the Incas. Being the results of excavations made on the spot, with the aid of the General Administration of the Royal Museums of Berlin. Berlin: Asher & Co. 1880. Part I. 10 plates (9 in chromolith.) and 10 sheets explanations. Fol. 30 marks. (To be completed in about 10 parts.)
- SCHMARSOW, A. Raphael und Pinturicchio in Siena. Eine kritische Studie. Stuttgart: Spemann. 1880. 188 pp. 12mo. 6 marks.
- SCOTT, LEADER. Fra Bartolommeo and Andrea del Sarto. (Great Artists.) London: Low. Post 8vo. 3s. 6d.
- SOUTH KENSINGTON MUSEUM. Examples of the works of art in the museum and of the decoration of the building, with brief descriptions. London: Low. Folio. 16s.
- STEPHENS, F. G. Sir Edwin Landseer. London: Low. 4to. £1 1s.
- TYRWHITT, REV. R. ST. JOHN. Greek and Gothic, progress and decay in the three arts of architecture, sculpture, and painting. London: W. Smith. 390 pp. 8vo. 12s.

PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

- APPLETON'S JOURNAL for March:—The External and Internal in Art. (In Editor's Table.)
- HARPER'S WEEKLY for Feb. 5th:—The Water-Color Exhibition. Illustr.—Feb. 19th:—The Union League Club House. Illustr.
- LIPPINCOTT'S MAGAZINE for March:—Paris Art Schools. By Phebe D. Natt.
- THE NATION for Feb. 3d:—The Water-Color Exhibition.—The Artists' Fund Exhibition.
- SCRIBNER'S MONTHLY for March:—Glimpses of Parisian Art. III. American, Spanish, and French Painters in Paris. (Conclusion.) By Henry Bacon. Illustr.—John Singleton Copley, R. A. By his Granddaughter, M. B. Amory. Illustr.

AMERICAN ART CHRONICLE.

THE INQUIRY INTO THE CHARGES AGAINST
GENERAL DI CESNOLA.

THE report of the Committee appointed to investigate the charges against General di Cesnola is as follows:—

"The charges were first published in the *Art Amateur* for August, 1880, over the signature of Mr. Gaston L. Feuarden. The subsequent publications in newspapers and other periodicals were discussions and repetitions of the same charges, and so far as they were accusations proceeded from the same author. The original publication in the *Art Amateur* was elaborate in statement and argument, and was accompanied by engraved illustrations to sustain the charges, which, in publications of archæological and scientific character, are generally relied on by scholars and the public, as made with accuracy and conscientious regard to their importance. The charges related to seven

objects, all in stone, of which the accusation was, that some had been falsely and fraudulently, others erroneously, repaired, and in some cases restored. An eighth charge related to the bronzes. The charges were entitled and directed specially and personally against General di Cesnola, the Director of the Museum, under the general head 'Tampering with Antiquities.' We have made this investigation thorough and exhaustive. We ascertained on examining the objects that there were no archæological or difficult questions involved. The inquiry was into matters of fact, determined by ordinary eyesight and evidence. That the trustees might have no doubt of the thoroughness of the investigation, we have invited and received the valuable assistance of well-known sculptors and practical stone-cutters and carvers, have taken the opinions of scholars, have made microscopic, chemical, and other examinations of the surfaces, and have subjected some of the repaired,